# Canadian Moving Picture DIGEST

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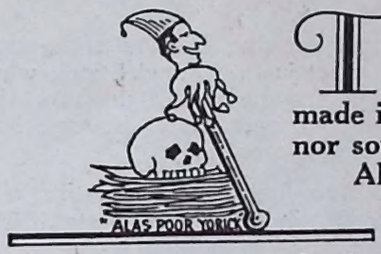
## *"All the World's a Stage"*




THE ELECTRICAL AGE of the Drama and Motion Pictures is but the mechanized dream of a Robot, which seeks to replace the living man, for a man made in the image of a man, save that it has no mentality, nor soul of its own.

Although many theatres devoted to the Drama will be equipped for Talking Pictures, the Industry will prove the salvation of the Drama, if it persists in a policy of attempting to exclude the spoken drama from the theatres which it controls.

"All the world's a stage and all the men and women merely players." The instinct to act, to play a part is inborn in the human make-up; and needs but a certain fertilization to make it blossom forth into the creation of a Booth, a Barrett, a Rachel, a Bernhardt, or a "Ham." The degree of perfection may be the question, which prompts "to be or not to be" an actor, but does not eliminate the answer that the germ of histrionic expression is latent in all of us; and that we are continually playing the part of a super, or a star, a minor, or important role in the business of living.

Neither the Silent Motion Pictures, nor the Talking Motion Pictures entirely satisfy this craving for histrionic expression.

The human equation in the Drama, or in a Motion Picture is what makes these a living force; and without this humanity, neither will satisfy.

Let us illustrate by taking John McCormack in 'Song of My Heart," in which this celebrated singer had an opportunity to sing many songs which have made him world famous. What is it that one misses in the presentation of these songs? The human equation as expressed by an audience of which one is a part, applauding and cheering the singer.

Why is it that a singer who has inspired an appreciative hysteria in his audiences, when he appeared before them in the flesh, cannot make his Moving Picture audiences applaud him at the finish of each song in a picture?

This is no fault of the productions which are excellent, nor the singers, who sing as well as they ever did, it is the disadvantage which the screen has in relationship to the Living Stage; and it is just this very disadvantage which will keep the Drama alive, despite any short-visioned business policy of elimination.

It is just this very disadvantage under which television, as it applies to non-theatrical distribution, will labour in comparison to theatre presentations.

Humans like to be among their kind. To assemble for their entertainment in crowds, so that the enjoyment may be heightened by sharing it with others, for it is in the reaction of a crowd, the public reception to entertainment, in which we find its enjoyment and success.

The Talking Picture will supply the needs of its public, Radio and Television will expand its market, but despite the receptivity of this age to ready-made Entertainment, the Drama will continue to live; and the Silent Picture will have a resurrection, for the Art of Pantomine is an art as old as the Drama; and the Screen is but a modern instrument for its continued service!

# "The Gods Be Blowed"

## We Want No Film Monopoly In Canada

SOMEONE at sometime alarmed the Critical Public by Publicizing the following warning: "One must not criticize the Gods too much."

This fear of the Gods was part of a system to keep the Public humble; and if the wise ones did use field glasses focused upon Mount Olympus; and beheld the Gods disporting themselves, much as do ordinary mortals, they must turn away, not only these optical aids, but their very eyes, lest they uncover the gods in their nakedness.

THE STORY of Niobe, mother of twelve children, who looked with scorn upon Latona, mother of but two children, Apollo and Diana, was a sermon to the Greeks "on criticizing the gods," for Latona called upon her immortalized children to punish Niobe, who promptly lost all of her children; and wept so much that she was turned to stone from which water continually gushed, symbolical of "weeping Niobe."

THEN there is the tale of Marsyas, the Phrygian flute-player, who challenged Apollo, was outclassed by the latter as a musician; and had Marsyas flayed alive for his boast.

For my part I say, "The gods be blowed," for if they are so all-powerful and almighty, how does it happen that we simple mortals have discovered their clay feet?

OUR INDUSTRY has a veritable army of gods which no one dares to criticize, but again I say "The gods be blowed," unless they can show some of their god-like qualities. For instance, let these gods save our Industry from becoming controlled by an electric button.

All the producers and distributors are "Sitting pretty" on some "Healing contracts" from Paramount, while Paramount is gathering in the trade of the British Empire.

WHAT the producers and distributors do not see is that all there is to foreign distribution is centralized in the British Empire; and what the British Empire does not see is the futility of spending millions of dollars on production with no theatre background which can be used as a lever for trade.

TO PRODUCE pictures without owning theatres, or being affiliated with them is like playing a "long shot" in a race with everything set for the "favorite" to win.

Gods and horses, a natural tie-up. A British Film Industry and British control of theatres, a natural tie-up. Wise Mr. Zukor once said, "the control of the Industry is at the box office." He knew what he wanted, and he went after it. Sometimes he had to wait a long time to control the theatre cash register of entertainment, an example of such long waiting is the manipulation which gave Paramount the Famous Players Canadian Corporation, but he always has been a patient manipulator.

PARAMOUNT is one of the gods which has shown its "clay feet," in fact on one occasion the court decreed they were "Outward Bound."

Neither Australia, nor England, nor Canada, where Paramount is seeking control, desire such control of their theatres, and have and will legislate against such a monopoly. Why then is not Paramount forewarned? Why does it subject the entire American Film Industry to a National Protective Policy aimed directly against Paramount's agressive and monopolistic policies; and through which other producers and distributors will suffer?

WE HAVE evidences of legislation in England, in Australia, in New Zealand, and distinct rumblings of legislation in the Dominion of Canada, but since Paramount was able to dodge "the cease and desist" order of the Federal Trade Commission of the United States, it feels that it will be able to solidify itself in those countries in which it is seeking control, sufficiently well, before the American Film Industry as a whole will discover that it has become "the scapegoat" for all the vices of Paramount, in the eyes of the Nations of the World, who feel that their screens are a national asset.

THERE is a rumour that England is negotiating for a chain of theatres in the United States, why overlook Canada, Australia and the rest of the World? In fact, wherever Paramount goes after theatres, let England follow, if she cannot precede.

PARAMOUNT has been under investigation for "restraint of trade" in the United States. The present Premier of Canada, as opposition leader of the former government, stressed the monopolistic angle of Paramount control of the screens of Canada, and an investigation by the Minister of Labor was suggested; and an amendment to the Companies' Act to prevent the control of Canada's screens from passing to Paramount. Despite this knowledge of the attitude of the public in Canada and the government, the order in connection with the Trans-Canada theatres has gone into effect, in addition to a drive to secure independent theatres. Many other moves are in progress all with one objective, the absolute control of the Film Industry of Canada by Paramount.

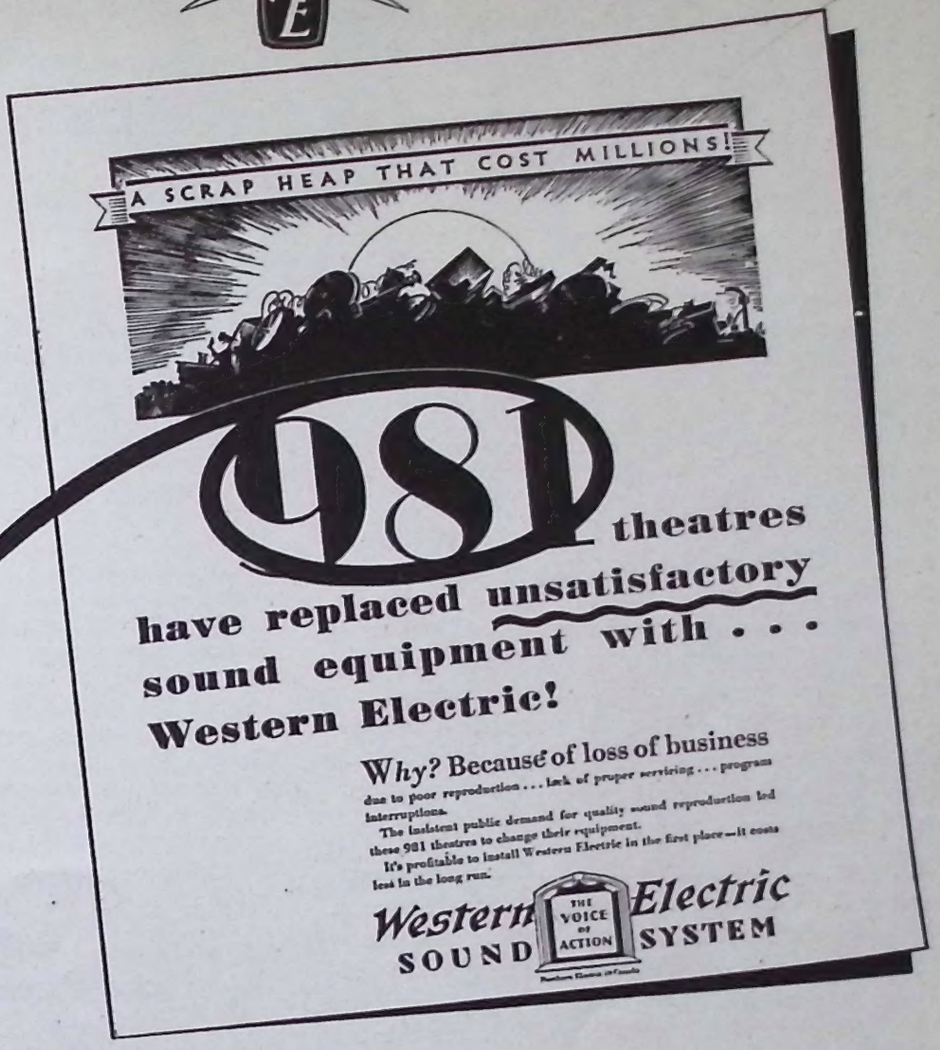
THE UNITED STATES does not look upon the Film Industry as entertainment, but as a national educational medium of service, of propaganda and world trade. The American Film Industry educated the government of the United States to screen value, and now enjoys the fullest co-operation and confidence of the Government, which realizes what the Industry of Motion Pictures has meant to the United States in establishing a world publicity bureau and world trade.

EVERY nation has become conscious and jealous of its screen, seeking to use this screen as a medium of national expression and trade expansion. Is Paramount unaware of these facts, or is it seeking to "Storm the Bastile of Opposition," functioning according to the "law of possession" and that "might is right?"

"Fools rush in where angles fear to tread." Your editor has no desire to be a prophet, but the Industry is being advised to be aware of what is transpiring.

PARAMOUNT will have to relinquish its desire to hold control of the screens of Canada and other territories which are British. If the United States wishes to accept Paramount's dominance in the United States, that is the business of the American Film Industry, but as far as Canada is concerned, this country is going to remain open to do business with all the producers and distributors of the United States, of the British Empire, of France, of Germany, wherever Motion Pictures are made, and it is not going to be necessary to knock upon the door of Paramount to trade with Canada.

VIRGIL said, "If I cannot bend the gods, I'll move the powers of hell," this is only a more poetic form of saying, "The gods be blowed." —RAY LEWIS.


A SCRAP HEAP THAT COST MILLIONS!
981 theatres
have replaced unsatisfactory sound equipment with . . .
Western Electric!
Why? Because of loss of business due to poor reproduction . . . lack of proper servicing . . . program interruptions.
The insistent public demand for quality sound reproduction led these 981 theatres to change their equipment.
It's profitable to install Western Electric in the first place—it costs less in the long run.
Western Electric
SOUND SYSTEM
THE VOICE OF ACTION

# 41 were Replaced in Canada as at JULY 19th 1930

# now 43 in Canada by

## Northern Electric SOUND SYSTEM

The VOICE of ACTION

*Western Electric in U.S.A*

## Metro-Goldwyn-Mayer Production

WITH two outstanding screen hits, "Anna Christie" and "The Trial of Mary Dugan" being filmed in German, and several others soon to go into production in Spanish, foreign production activities are becoming heavy at the Metro-Goldwyn-Mayer studios.

Arthur Robison, famous German director of "The Last Waltz" and other hits, is at work on "The Trial of Mary Dugan," with Nora Gregor, Max Reinhardt stage star from Berlin, in the role Norma Shearer played in English, Egon von Jordan, Arnold Korff, and other well-known German players. Greta Garbo is being directed in the German "Anna Christie" by Jacques Feyder, with Theo Shall, Berlin stage star, Hans Junkermann, noted character actor, and other Teutonic stage artists.

"MADAME X," one of the outstanding hits of the season, is to be filmed shortly in Spanish, as is "Mr. Wu." Final editing is now under way on the Spanish production of Buster Keaton's "Dough Boys" with Keaton, Conchita Montenegro, Juan Pison and other Spanish celebrities in the cast. Incidentally his Spanish production of "Free and Easy" opened this week in Buenos Aires, playing in two first run theatres simultaneously and breaking all records for box office success.

Ramon Novarro will start in a few days on the Spanish production of his "Call of the Flesh" and will both direct and star in the picture, with Conchita Montenegro and a notable supporting cast.

SINCE going into foreign production Metro-Goldwyn-Mayer has turned out a notable list of successes in many languages. The first was the German production of "A Lady to Love," starring Vilma Banky, with Edward Robison, Joseph Schildkraut and Henry Armetta. "Free and Easy" and "Dough Boys," Buster Keaton successes, were both filmed in Spanish. "Le Spectre Vert" was the first French production to be made, and was directed by Jacques Feyder from the Ben Hecht mystery drama "The Green Ghost." Andre Luguet was brought specially from Paris for this production, in which also appeared Jetta Goudal, Pauline Garon and Jules Raucourt. Later Luguet appeared in "Monsieur Le Fox" which was filmed in French, German, Spanish, English and Italian. Gilbert Roland and Barbara Leonard headed the English cast, Roland and Rosita Ballestero the Spanish, Luguet and Miss Leonard the French, John Reinhardt and Miss Leonard the German, and Franco Corsaro and Miss Leonard the Italian casts.

"OLYMPIA," Molnar's famous comedy romance, was filmed in German under Jacques Feyder's direction with Nora Gregor and Theodore Shall, brought from Berlin, heading the cast. The same story was filmed in French by Feyder under the title "Si L'Empereur Savait Ca," with Luguet and Tania Fedor, both from the Comedie Francaise in Paris, heading the cast. Notable players brought from abroad for these pictures included Marcel Andre, Andre Berley, French stage stars, Hans Junkermann, Julia Serda, and Karl Etlinger, from the German stage, in addition to the principals.

## New York Critics Like Joe Cook

COLUMBIA PICTURES scored another triumph when it presented its latest road show attraction, "Rain or Shine,' 'in a world premiere at the Globe Theatre, New York, recently. The brilliant first night audience saw many famous personalities of the stage, screen and press in attendance. The metropolitan critics were unanimous in acclaiming the production, "A comedy riot of the screen" and "One of the funniest comedies yet screened."

The film represents Joe Cook's initial effort as a screen star and it immediately stamped him with the box-office insignia. Excerpts from the New York reviews follow:

*Mordaunt Hall, New York Times*: "Hot as it was last night in the Globe, where the audible pictorial version of 'Rain or Shine' was presented the valiant and versatile shadow of Joe Cook succeeded admirably in keeping the perspiring audience in a constant state of merriment. Mr. Cook's remarkable feats of balancing appeared to be genuine, something which is quite unusual even in the best of films. Mr. Cook is ably supported by his stage colleagues, Tom Howard and Dave Chasen."

*The New York Sun*: "'Rain or Shine' was received with enthusiasm that speaks well for Mr. Cook's debut in the talkies. In fact, if there was anyone in the audience who was not entertained by the film he was drowned out by the vociferous applause and the uproarious laughter of those who were.

The comedy is pure nonsense made funny by Joe Cook. You may wonder why you laugh at it, but you will laugh just the same. We enjoyed 'Rain or Shine' and believe you will too. It ought to make you forget your worries for the better part of an hour and a half."

Other press comments were of the same eulogistic calibre.

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## Sixty Pictures To Be Added

It is estimated that Gaumont British Pictures will add sixty films to their yearly production. Mr. W. J. Gell, managing director of Gaumont British, told the Telegram, Toronto, Ont., that his company had decided to enter the field of film production on a very big scale. The expected expenditure for the coming 18 months is $5,000,000. Three affiliated companies of Gaumont British are included in this enterprise.

It is understood that the production of some of the films will be made in conjunction with Tiffany Corp., thus making way for British films in America.

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## American Trade Commissioner

The American Trade Commissioner, Harvey Sheahan, of Rio de Janeiro, Brazil, reports that the attempt to run an all-dialogue English picture in Rio was not particularly successful, due to only a fair response from the public and a lack of available material. The project may be resumed later on in the year, when there is a sufficient supply of available or high grade subjects for this market. The public in Rio de Janeiro prefers, on the whole, superimposed titles in Portuguese, as against straight dialogue, with, however, the retention of musical numbers. Business on the whole has not been up to the standard of 1929, and the theatres are feeling very keenly the somewhat depressed commercial situation.

# RAY PRESENTS

RAY LEWIS

HARRY M. WARNER was vindicated in court, when Chief Justice Pennywell, of the Delaware Supreme Court, sitting in Dover, dismissed charges of Ira T. Nelson of Boston, alleging mismanagement and calling for the appointment of a receiver. Chief Justice Pennywell, who first officiated, was disqualified when Chancellor J. W. Wolcott revealed that the Chief Justice had an interest in the Warner stock.

The calling for a receivership recalls the legal difficulties through which William Fox passed; and we wonder if the Warner Bros. will be able to retain control of the situation under existing circumstances. Of course, it is not the first time that Harry Warner, President, has had to battle to remain Captain of the Warner Ship. Several years ago a forty-eight hour session, in which it looked as if the ship would go down with Warner, for the purpose of salvaging it without him, was victoriously concluded with Harry Warner remaining as Captain.

*The Digest does not have to tell the financiers of our Industry that if they mortgage the body and soul of their business to Banking Interests, some day, when things do not look so good, these Interests are going to cover their loans; and if no covering is available, these Interests will assume control if they can so manipulate their Interests.*

TO BORROW may not be as difficult as to pay back, but the saving margin, or reserve as introduced by banks, is not an unsound policy for our Motion Picture financiers to adopt. However, this method of keeping in business may be a little too late now, as we presume, producing units are very much indebted to their bankers, with the exception of Paramount, which stated recently that it only owes the bank $1,000,000 on the Comerford Theatre purchase; and which makes us wonder why the necessity for the issue involving all the other millions?

If Paramount consummates its theatre deals like the deal which was manipulated in connection with the Famous Players Canadian, shares only change hands, but not much "change," to common shareholders.

*Mr. Zukor has been endeavoring to guide Paramount so that "bank control" would not diminish his control, until he was ready to trade it for what he considered its market value, although on several occasions Mr. Zukor has been in need of money "like a baby needs its mother;" and was obliged to accept certain deals to get some millions to meet obligations, although these deals were not to his liking.*

*Such deals are always "in the hat," as it were, waiting for the "inevitable hour," therefore wise is that policy which keeps the bankers politely endeavoring to get its clients to borrow money!*

NORMA SHEARER has just presented herself and husband with a baby boy. The stork arrived this week. Congratulations, Norma, Thalberg, and not forgetting the baby, who is certainly lucky to have two such brilliant parents. How Leo must have roared to celebrate the event!

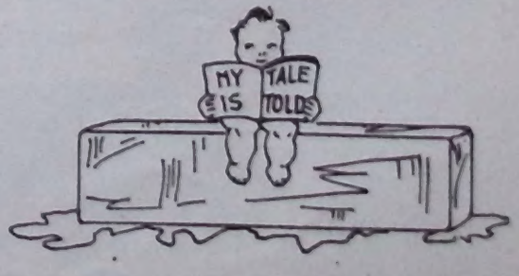
*And while we are in the midst of life, our thoughts revert to Death, which has taken Lon Chaney, a splendid artist, who in addition to his unique ability, had an intelligence which functioned through all his varied interpretations; and always made a Chaney performance one of artistic merit and consequently, one of enjoyment. We sincerely regret the passing of Lon Chaney, which removes from our screen one of its outstanding screen personalities.*

"SPLINTERS" is a British feature which is now in its second week at the Royal, playing to $1.00 top prices, two performances daily. It is being distributed in Canada by Paramount, and is advertized as the famous war-time concert party.

Those who have seen performances of the Dumbells, will know what to expect from "Splinters," which may move a little slowly at times, but which has such splendid bits throughout its many scenes, that these are worth the price of admission many times over.

*You remember "The Better Ole?" As a production it had its faults, as a box-office and laugh-getter it was a real picture. "Splinters" is in the same class, you just laugh at it; and forget to criticize; and the laughs are there stepping upon each other's heels. There are some bits of drama also which form the right kind of an interlude to the comedy element, flashes of War action, but the comedy element predominates; and no vaudeville turn could be funnier than some of the "turns" the boys "over there" present in their efforts to "laugh off the big war."*

"OL" SOLMAN is a "good picker" showing his usual showmanship instincts in the selection of Entertainment. His first two pictures have had the "It" quality; and have drawn the regular Royal patronage, plus the fans. Capacity houses and line-ups demonstrate that the Royal will "get the people" if the Royal gives the public what it wants.



# SIX BIG

## to start off COLUMBIA'S

### FRANK CAPRA for

# DIRIGIBLE

With JACK HOLT and RALPH GRAVES . . . From Lieut. Commander Frank Wead's great story. Mr. Capra gave you "Submarine," "Flight," "Ladies of Leisure," "Rain or Shine," and many other box-office successes.

### HOWARD HAWKS for

# THE CRIMINAL CODE

From the sensational New York stage hit by Martin Flavin . . . and winner of the Theatre Club Trophy as the best play of the year. Mr. Hawks wielded the megaphone on "The Dawn Patrol," "Air Circus," and numerous other big attractions.

### JOHN BLYSTONE for

# TOL'ABLE DAVID

Joseph Hergesheimer's immortal screen classic brought to the screen as a talking picture, public demand. Mr. Blystone is the director of "So This is London" and many ot money pictures.

# COLUMBIA

# DIRECTORS

# SUPERIOR TWENTY

## VICTOR FLEMING *for*
## ARIZONA

Written for the screen by Jules Furthman from Augustus Thomas' greatest outdoor play. To be produced on an epic scale. Mr. Fleming directed "The Virginian," "Common Clay," and other big-time productions.

## JOHN ROBERTSON *for*
## MADONNA OF THE STREETS

An adaption of the famous novel, "The Ragged Messenger," by W. B. Maxwell. To be produced up to the full possibilities of a great title and a great story. Mr. Robertson directed Mary Pickford and Richard Barthelmess in some of their biggest productions.

## LIONEL BARRYMORE *for*
## BARBARA STANWYCK'S
### 1st NEW-SEASON GIANT

The greatest star find of years to be presented in a powerful drama destined to touch new high grosses. Title soon to be announced. Mr. Barrymore directed "The Rogue Song," "Madame X" and many other seat-sellers.

# PICTURES

COLUMBIA PICTURES

## Observations

## By The Editor

EXHIBITORS have been writing us for copies of the Digest containing information in respect to The Canadian Performing Right Society. We have now forwarded all the available copies of The Digest containing our comments on the situation which appeared in issue of July 19th, "Ray Presents" column, and on page 7 of the July 26th issue.

Exhibitors are again advised that neither Famous Players, nor Radio, Canadian National Exhibition, etc., etc., have made arrangements to take out the requested licenses.

* * * *

EXHIBITORS are also advised that The Copyright Law of Canada requires the registration of copyright Music at Ottawa; and that the Canadian Performing Right Society is alleged to have but 1,000 copies of music registered out of several millions which it alleges to control; and that the exhibitors may not be using any of this copyrighted music in their presentations. Aside from this important angle, we contend that when exhibitors have paid for the rental of a "Sound Film," etc., they have paid for the public exhibition of same; and if The Canadian Performing Right Society feels that it has copyright claims against the music introduced, it should direct its claims toward those companies which have secured recording rights from authors, or publishers, etc.

* * * *

THE EXHIBITOR rents his film from a distributing unit of a producing company; and the deal is consummated bteween exhibitor and distributor with the full knowledge that the exhibitor purchases for public performance. Exhibitors are again advised not to take out any requested licenses. The Music Protective Association is still functioning on this issue; incidentally, write The Digest if you are being threatened, etc., and we will be glad to advise you.

* * * *

THE CANADIAN NATIONAL EXHIBITION is in its 52nd year and "still going and growing strong." It looks as if "year by year" it grows stronger; and will develop in all probability into an Empire National Exhibition, instead of remaining national, as the Empire's trade relationships develop closer and broader within its many dominions.

The Canadian National Exhibition is Canada's biggest show during the two weeks it is in operation; and is in fact, perhaps the biggest yearly show staged by any nation.

Its Midway is a multiplicity of shows, and its Grand Stand spectacle and Coliseum presentations give the public everything in Entertainment, from a circus to grand opera; and at popular prices. Two screens play an important part this year in the Grand Stand pageant, being utilized for colored "stills" and titles in "Les Voyageurs." The last half of the pageant is "The Better Half," being brilliant in colour and in spectacle, and replete with action. No small thrill was furnished by the Lancers and the pyrotechnic display.

ON ANOTHER page of The Digest, the Winnipeg Free Press summarizes the English Film Boycott and the situation of Canadian Film control, which also means control of the Drama!

We understand that it is far cheaper and much more profitable for a producer to make a Talking Picture to Road Show, than to send a Road Show of what is termed Legitimate Drama on the Road! That is why several of our stage producers like Lee Shubert, for instance, intend to produce Talking Pictures for their houses. But is this what the public wants; and is this not going to get the public in a state of being "fed up" in regard to theatre entertainment?

* * * *

ENGLAND has unquestionably been, not only the cradle of Drama, but the home of Drama; and now that England is recruiting from her stage for her Talking Pictures, we will have examples of Talking Pictures as fine as we had of the Drama from England.

But English people love their players and the Drama; and will this public be satisfied with the imitation, or the reproduction of the Real Thing! It is problematical. What is however, a fact, beyond dispute, is that English Talking Pictures will take their place in a fifty-fifty competition with U. S. Talking Pictures, for although the U. S. has created the Talking Picture market, it will now not be able to hold it, because of a human handicap, "voice."

* * * *

AMERICA concedes that the English voice, is the "Voice of the Talking Screen," which talks at the box-office; and British producers, sensing this advantage, will be better able to trade with the U. S., for if the U. S. is conscious of one thing, it is Quality!

Although no nation likes to relinquish a dominant trade position, where there is an "advantage" involved, nations are prone to trade for this "advantage." If Talking Motion Pictures had not found a willing public, the U. S. would certainly have established a World Film Control, but the creative ability of Man ordained otherwise!

* * * *

WHO KNOWS but that this Talking Invention, as it relates itself to the American Film Industry, may be "the ill wind" which has blown it much good, for certainly the aggressive policy of Paramount for World Film Control, gave the other companies such a pace to measure, that it made the entire Film Industry Top Heavy, but financially without a bottom!

* * * *

WITH Paramount's World - Film - Control - Complex stopped by the British challenge, all the producers and distributors of the Industry will have an opportunity of fairer competition. There will be no favors for any particular company; and this brings us upon the subject of "protection" for First Runs in Canada.

* * * *

SINCE Paramount has been in control of the dominant theatre chain in Canada, and therefore in control of the First Runs, it looks as if these First Runs are run

(Continued on Page 11)

## *Lady Diana Manners Believes Drama Will Hold Its Own*

*(Special to Digest from Winnipeg)*

"I DO NOT believe that the talking films will ever take the place of the legitimate stage. I find them wonderfully expressive, and they have gained great favor in England, where for the moment, there seems to be little else. But people still appear to be building ordinary theatres," said Lady Diana Manners, famous English society beauty and equally famous heroine of "The Miracle" during its New York and Boston productions upon her arrival in Winnipeg.

Lady Diana arrived from New York on her first visit to Western Canada.

"There is no question of my entering the talkie fields," she added in denial of rumors to this effect. There has simply never been any talk of it, any more than there has of my returning to the stage. We are here solely on a holiday and hope to visit Western Canada right through to Vancouver. At present I have no idea of how long our visit will last."

THE LADY DIANA is accompanied by her husband, Captain Alfred Duff Cooper, D.S.O., former Conservative M.P. for Oldham and on time financial secretary to the War Office; Viscount Ednan, also a former British M.P.; his young son, William Ward, and the last named's tutor, A. D. Cartwright, complete the party.

Plans at present are for an extended tour in the West with later a long visit at Nipigon Bungalow Camp in Ontario.

Lady Diana's baby is not of the party, being a guest of her mother, the Duchess of Rutland, in England.

**FOR SALE**

Theatre business in live town of 2,000 population in Manitoba. Brand new equipment, equipped for talking pictures. Have absolute legitimate reason for selling. Apply BOX 14—DIGEST.

## *Observations*

(Continued from Page 10)

mostly for Paramount's advantage, it looks as if it's a case of "Paramount Uber Alles"; and the other distributors can cool their product on the shelves, while the rest of the exhibitors search around for product which is not restricted by "protection."

* * * *

TALKING about "buying them to bury them," it is the same old story in a different "window dressing." Protection should be protection for everybody, all the distributors and all the exhibitors. As it is functioning, it looks like Paramount protection for Paramount control!

Wake up distributors, or you will soon realize that the contracts in which you took such a business pride were only a camouflage, a "soothing syrup," Paramount's Paregoric, for the "crimp" and the "cramps" which would eventually follow.

## *Pathe President Denies Rumor*

PRESIDENT E. B. DERR, of Pathe, and C. J. Scollard, Executive Vice-President of Pathe, have officially denied the acquisition of Pathe by any organization and have stated that the only negotiation Pathe has with R.K.O. covers booking arrangements for the playing of Pathe's product in R.K.O. Theatres.

PATHE'S production plans have recently been enlarged on a most ambitious scale with an augmented production schedule for this and next season's product.

Mr. Derr, who has just returned to the coast from New York, announced, prior to his departure, that arrangements have been made for the purchase of two exceptional plays, one for Ann Harding and one for Constance Bennett which will be produced for the 1931-32 season.

"REBOUND," for which Pathe successfully raced other competitors, will be produced as a super-special with Ann Harding for the current season in addition to the twenty super-attractions on the regular schedule.

**Sound Equipment for Every Requirement**

**Motiograph Sound Projectors**—Complete Model H Motiograph Projector with Cylindrical Rear Shutter and Low Intensity Reflector Arc Lamp, with Massive Sound Base with Driving Motor and Cushioned, Filtered Turn-Table, and with Sound Track Head Assembly. Built in one complete, compact, convenient, capable unit.

**Supreme Track Heads and Turntables** for Powers or Simplex Projectors. Excellently machined, perfectly designed, easily attached, perfect results on track or disc. Built by engineers to exacting requirements.

**Celco Junior Equipment** with Supreme Track Heads, and Turntables, Vocalite Sound Screen, Operadio Speaker, Operadio Main Amplifier, Operadio Faders, and Operadio Head Amplifiers, complete with Batteries, Tubes, etc., $3,750.00.

**Celco Senior Equipment** with Operadio Amplification, complete and Motiograph Sound Projectors, Vocalite Sound Screen and accessories, $7,000.00.

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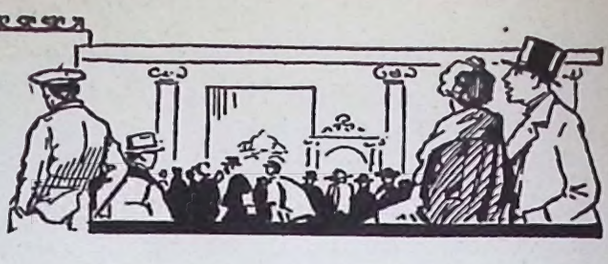
# Show Business



Mr. and Mrs. M. Genser of Arlington St., Winnipeg, celebrated their silver wedding Sunday, when they entertained 80 guests at dinner and dance in the Roseland Gardens. Mr. and Mrs. Genser were the recipients of many presents. Mr. Genser is leader of the Walker Theatre orchestra.

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The Tivoli Theatre at Saskatoon, Sask., scene of many silver screen holdups, had a flesh and blood dramatic personae between 1 and 2 o'clock Friday.

Probably dreaming of promotion, a city constable followed a trio up a telephone pole behind the theatre, on to the roof and watched them climb down the ventilator shaft, then—"Don't stir," and the disappearing trio gazed with respect at a levelled revolver.

The three had come to adjust the ventilating system of the theatre.

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Talk has been revived in official circles of Ottawa of an inquiry into the affairs of Famous Players Canadian Corp., as controlled by Paramount Publix, by the appointment of a Royal Commission under the Combines Investigation Act.

Official announcement has been made that F. A. McGregor, Ottawa, registrar under the Combines Act, has assembled considerable data on the question which he is waiting to lay before the Prime Minister of Canada for his consideration and decision whether or not an official inquiry will be instituted in the public interest.

The new Prime Minister of Canada is Hon. R. B. Bennett, who, as the leader of the Opposition in the last Parliament, attacked the sale of Canadian Famous Players to Paramount Publix on the floor of the Canadian House of Commons. There is considerable conjecture as to what Prime Minister Bennett may do in the matter, now that he is in power.

The statement continues: "There has been great protest from coast to coast in Canada recently at the reported action of the new Publix owners in banning legitimate drama shows from practically all theatres in the chain taken over by the purchase of the Famous Players company." The company may be required, if an inquiry is instituted, to show to the commission that such shows were operated at a loss or else the banning of these shows might be termed detrimental to the public interest and a combine in restraint of fair competition, it is stated. It s also suggested that the Federal Department of Labor will look into conditions established under present film booking contracts in the Canadian theatre field.

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Loew's Theatre, London, Ontario, has closed for repairs and is re-opening without vaudeville. This move was made after Manager Jackson sounded out the patrons.

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The Congregation de Notre Dame, in charge of Gloucester Street Convent, Ottawa, has installed a miniature golf course within the convent walls for the private use of the sisters and pupils.

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The new Conservative Federal Government has made a survey of economic conditions across the Dominion and the official announcement has been made by the Department of Labor, Ottawa, that there are 200,000 unemployed in Canada. Public works are to be started in September to provide work for many thousands, thus giving a stimulus to business conditions generally.

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Lloyd Dearth, manager of the Capitol Theatre, Vancouver, B.C., has a house advertisement at every baby golf course in the city and suburbs in the form of a sign at the most difficult hole in each course on which the standing offer is made of one complimentary ticket to the capitol to every player who makes the hole in one. The average so far has been one pass daily for each course.

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When Manager E. W. Gilmore of the Capitol Theatre, Windsor, Ontario, played "Journey's End," he called for war souvenirs for a lobby display. He received a huge assortment of all types of war relics, all of which were ticketed with the name of the owner. Gilmore enlisted men from the ranks of the unemployed to act as guards over the collection for the week. The stunt proved a big drawing card and was the talk of the town. Local convalescent soldiers were also his guests during the engagement.

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Addressing the Radio Institute of Engineers, of which he is president, at Toronto, Dr. Lee DeForest prophesied that radio broadcasting was headed for Government control in all countries, with further taxation and a rigid censorship "unless the evil of direct and blatant advertising on the air is voluntarily cured."

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The safe of the theatre at Sturgeon Falls, Ont., was stolen Saturday night and was hauled to a side road where it was broken open by the thieves with tools which they took from a railway shed. The robbers secured $250.00 in cash and escaped, leaving a trail of admission tickets, licenses and documents scattered along the road.

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While competing in the Eastern National Motor Boat championships on the Rideau course at Ottawa on Aug. 22, Ambrose Nolan, manager of the Avalon Theatre, performed a Segrave when his boat, the "Avalon II.," plunged to the bottom while travelling close to 60 miles per hour. Nolan, who was at the wheel, was wearing a life preserver and was hauled from the water uninjured. On the previous day, Nolan captured the five mile championship in the time of 6.24.

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The formal opening of the fall season took place in Ottawa at the Regent and Imperial Theatres on August 23 when Manager Ray Tubman presented "All Quiet on the Western Front" at both houses at 75 cents top, starting with a midnight preview.

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While Famous Players Canadian Corp. has signed up First National products for the coming season for the big Canadian chain, the contract does not cover Ottawa where the Centre Theatre, owned by Ben Stapleton, is first run for First National. Stapleton was one of the original franchise-holders in Associated First National, along with the late Harry Brouse of Ottawa. The Centre has also booked United Artists for the coming year.

## *Manitoba Free Press Considers British Film*

(*Special to Digest from Winnipeg*)

UNDER the caption, "The New Drama," the Manitoba Free Press of Winnipeg, deals editorially in its leader of Saturday, August 16, with the remarkable changed conditions in the theatricals which one year has brought about. The newspaper says:

"The international character of what may now quite properly be called the new drama is brought out very clearly in the report of a boycott of United States films which has been threatened by the "independent" owners of picture houses in England; the owners, that is, who still retain some personal control over their theatres. They have been moved to revolt because of the "iniquitous system" of guaranteed bookings which has been forced on them by the American distributors, "who have "the exhibitors in their grip." Under this system the theatre owner is compelled to sign a contract to pay to the American distributor half, or more, of the theatre's takings, and also to guarantee a substantial sum whether the film is successful or not."

THE REVOLT of the British theatre-goers is limited to the provincial areas, and it may, apparently, have some effect, owing to the fact that a number of British talkies have been produced which have made a good deal of money; one of them, whose title is not given, was "produced for less than £3,200 and has been booked for more than £30,000. "White Cargo" has booked for more than £80,000. This is the provincial end of the subject, and neither the boycott nor the British talkies are expected to make much impression in London, because in London nearly all the important theatres are American-owned, or under American-control, and British talkies are not featured. The strike threat of the independent owners is not expected to get very far on account of the "timidity" of the discontented theatre men themselves, and also because "British cinema owners are so much in the grip of American film and electrical interests that a "strike" could only end ingloriously for them.

THERE can be no question now of the British "talkies." They have lifted the picture show definitely to the level of the drama. They have, indeed, with a speed and a ruthlessness which call for very serious consideration, driven the legitimate stage into obscurity, or out of existence, in many centres where a couple of years ago it had a fairly established place. What has happened is that the "talkies" has replaced the travelling road show on the provincial and national circuits; and the theatre proper can only be found in gigantic metropolitan cities such as London, New York and Paris. There are suggestions that the destruction of the provincial stage has been deliberately projected and carried out by American motion picture corporations. These corporations, as the British experience shows, are developing the Industry on a world wide monopolistic basis, and adopt the most rigorous financial and business expedients to obtain control of various sections of the foreign market into which they have penetrated. The control in Britain, however, is not quite complete, as there are some British films available to the "independent" exhibitors; but in Canada the screen is a field almost exclusively devoted to the presentation of American pictures; and now that the talkie has established the motion picture as the popular drama of the country, giving it a substance, an influence, and an importance which could never be claimed for the silent movies, the Canadian stage, as it now must be called, is completely controlled from a foreign country; and there is no native dramatic production to act as a counter-balance to the foreign productions; this producing a situation in Canada which is of first class national importance.

AS the British experience shows, there is a good deal more involved in the film and talkie situation than the presentation of dramatic art. The pictures are Big Finance, and Big Business. In 1927 the production costs of the American producing companies were well over 134 million dollars for the year's output of pictures. Business on this scale has to go out and fight for world markets, whether it is selling drama or steel rails, and in the battle for supremacy the advices of international trade warfare have been adopted by the American motion picture interests. Purveyors of popular "theatre" to the world, they have sought to create monopolies for their product in the ordinary course of business and the insurgent movement against the American monopoly in England, where, after all, there still is a native drama, suggests how completely the same monopoly is fastening down on Canada.

FAILING the emergence of a native challenge to the invading "talkie," the natural protective course is the stimulation of a free and candid criticism of the screen productions. This is already being done to some extent in the United States, and if it was felt necessary to take such a step in the country where the new drama is being made, a similar necessity is even more apparent in Canada where the pictures come as foreign importation. Criticism is an integral part of the theatre and with the movie talkies becoming the "theatre' 'of the hundred million, on a scale of production never equalled in the history of dramatic art, they should be subject to the same sort of critical consideration which the theatre has always received. This, to some extent, would restore the balance in the existing situation.

## *English Director Whale*

JAMES WHALE, the young Englishman who directed the Tiffany-Gainsborough all-talking screen version of R. C. Sherriff's famous stage play, "Journey's End," was a very much surprised and gartified young man when he learned, on his arrival from England recently, that he had been named one of the ten best directors of 1930. As a matter of fact, it is an honor, in his case, that has never been awarded a director before. The thing that makes it unique is that "Journey's End" was the first picture, either silent or talking, Mr. Whale ever directed. To win a place among the year's ten greatest on the strength of his first and only directorial effort is an honor of which he may well be proud.

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New booking contracts in Montreal provide 90-day protection for first run houses in place of 30 days, which has been the leeway between first and second runs up to date. Managers of first run houses assert there are plenty of pictures for the neighborhood theatres.

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# Round About the Studios

*Dorothy Jordan—playing the leading role opposite Ramon Novarro in "The Singer of Seville" for M-G-M.*

Edwina Booth, who spent several months in Africa with the Metro-Goldwyn-Mayer "Trader Horn" company, was signed yesterday to a new long-term contract by M-G-M. Miss Booth played Nina T., the blond goddess of "Trader Horn," which was filmed under the direction of W. S. Van Dyke.

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Two more important names are added to Columbia's writing staff. The recent additions are Sydney Lazarus and Matt Taylor. Lazuras will handle the adaptation of "Brothers" and Taylor will do "The Lion and the Lamb."

Both of these writers have rich backgrounds of experience. Taylor, a former newspaperman and a brother of Sam Taylor, the director, has scored with such popular features as "Skinner Steps Out," and "Going Some." Lazarus, author of three musical comedies and over twenty vaudeville acts, is known for "The Patent Leather Kid," "Lady Be Good" and numerous others.

"Brothers," picturized from the famous stage play, will go into production shortly with Bert Lytell playing the dual title role. No pans for casting "The Lion and the Lamb" have been made as yet.

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"Du Barry: Woman of Passion" is the title of Norma Talmadge's film, a Sam Taylor production based on the David Belasco play. The picture is scheduled for release in November. It heralds the return to the screen of William Farnum, one of the greater heroes of the golden days of silence. Conrad Nagel has the other chief role, and also in the cast are Allison Skipworth, Hobart Bosworth, Ullrich Haupt, Blanche Friderici, Cissy Fitzgerald and Edwin Maxwell.

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Marjorie Rambeau, one of America's most popular stage stars, will plays Bella, the mother of the heroine, in "Dark Star," which is being directed by George Hill, after an adaptation from Lorna Moon's novel by Frances Marion. The cast to date includes Marie Dressler, Wallace Beery, Dorothy Jordan, and Miss Rambeau.

Phyllis Crane, featured in the new Pathe comedy, "Hold the Baby," is a protege of Mary Pickford who chanced to see her at the United Artists' casting office one day and arranged a screen test for this auburn haired girl.

Mis Pickford had been looking for a girl to portray the role of "Betty Lee" in her first talking picture, and Miss Crane appeared to be the type. The test proved that she was correct and Phyllis scored her first screen success in "Coquette."

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Ben Lucien Burman's popular novel "Mississippi," was announced by Carl Laemmle, Jr., as the next vehicle for Lewis Ayres, who won his spurs in "All Quiet on the Western Front." Ayres is now at work on "East is West" in which he plays opposite Lupe Velez and, if present plans carry, he will prepare for "Mississippi" within a month.

Lewis Ayres has been on the screen just exactly a year on September 1st. In that time, he has been cast in six big pictures, and has important roles in five of them. He had a minor part in "The Kiss" with Greta Garbo, played the hero in "All Quiet on the Western Front," the lead in "Common Clay" and "Handful of Clouds," played Billy Benson with Lupe Velez in "East is West," and now has been cast in Ben Lucien Burman's popular novel, "Mississippi."

"Mississippi" is the surprise novel of the year and was recently bought by Carl Laemmle, Jr.

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J. L. Warner, vice-president in charge of production announces that Claudia Dell has been selected for the feminine juvenile lead in "Fifty Million Frenchmen," forthcoming Vitaphone special, adapted from the stage production.

William Gaxton, of the original cast, will be seen in the leading male role while Helen Broderick and Lester Crawford, who were aso featured in the stage production, have been assigned to leading roles. Olsen and Johnson, comedians starred in "Oh Sailor Behave!" have also been cast in principal roles.

*Sally O'Neil and Russell Gleason who star in "Sisters" for Columbia.*

*A new and striking portrait of Johnny Mack Brown, who will next be seen with Joan Crawford in "The Great Day" for M-G-M.*

"What A Widow!" follows Miss Swanson's enormously successful "The Trespasser" and marks her first work in the talking pictures as a comedienne. Lew Cody and Owen Moore, as well as Margaret Livingstone and William Holden, are in the cast. Alian Dwan directed. James Gleason and James Seymour wrote the dialog. Josephine Lovett, who wrote "Our Dancing Daughters," contributed the original screen story. Vincent Youmans went to Hollywood in order to compose especially for this film three songs: "Love Is Like A Song," "You're the One," and "Say, Oui, Cherie." It is planned for early release.

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Richard Dix has made 46 make-up tests for his role of Yancey Cravat in "Cimarron." Each test also was a costume test. They were necessitated by seven periods covered by the Radio Pictures' talking film version of Edna Ferber's novel.

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"The Shepherd of Guadaloupe," Zane Grey's latest novel, and already a best seller, although it has been on the newsstands and in the book stores less than a month, was purchased by Metro-Goldwyn-Mayer to be put into production as soon as the screen adaptation can be made, according to a recent announcement from the studios.

This novel deals with the rehabilitation of a World War veteran who goes to the sheep raising districts of the west in order to regain his lost health and fortune. Library critics acclaim this novel as one of the most dramatic Mr. Grey has ever written.

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William Counselman, who has won wide acclaim as a title writer and scenarist, has been signed by Columbia to supervise the company's productions of "For the Love O' Lil." The picture is an adaptation of Liberty Magazine's famous cover series. Sally Starr, Elliot Nugent, Jack Mulhall and Margaret Livingston are featured in the cast.

Mr. Counselman has had a wide and diversified experience in the motion picture field. His recent notable credits were acquired in work on "Whoopee," "Red Hot Rythm," "Raffles," and "Love Among the Millionaires."

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